NATURAL TRUMPET MUSIC

AND

THE MODERN PERFORMER

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THE MODERN PERFORMER

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Thesis

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The Baroque Era can be considered the “golden age” of trumpet playing in Western Music. Recently, there has been a revival of interest in Baroque trumpet works, and while the research has grown accordingly, the implications of that research require further examination. Musicians need to be able to give this factual evidence a context, one that is both modern and historical.

The treatises of Cesare Bendinelli, Girolamo Fantini, and J.E. Altenburg are valuable records that provide insight into the early development of the trumpet. There are also several important modern resources, most notably by Don Smithers and Edward Tarr, which discuss the historical development of the trumpet. One obstacle for modern players is that the works of the Baroque Era were originally played on natural trumpet, an instrument that is now considered a specialty rather than the standard. Trumpet players must thus find ways to reconcile the inherent differences between Baroque and current approaches to playing by combining research from early treatises, important trumpet publications, and technical and philosophical input from performance practice essays. This thesis seeks to construct a paradigm by which trumpet players can make informed performance decisions.
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The trumpet of the Baroque Era was different from its modern counterpart in several ways. Though there were many names used for trumpets at the time, the most common Baroque trumpet is now known as the *natural trumpet*. This instrument gets its name because it can only play those notes that naturally lie in its harmonic series, unlike the modern chromatic trumpet. This greatly limited what notes composers could write for trumpets and what keys the latter could play. As a result, most trumpet parts of the Baroque Era are in the instrument's extreme upper register, as this is the section of the overtone series where the most notes are available. The overtone series does not correspond to equal temperament, where the octave is divided equally into twelve half steps; instead many of the notes are naturally shaded sharp or flat compared to today's standards. Several of the partials in the harmonic series are so out-of-tune that they were
considered unusable. These include the seventh, eleventh, thirteenth, and fourteenth harmonics.¹

![Harmonic Series for a Natural Trumpet](image)

Figure 1.1: The harmonic series for a natural trumpet.²

The most common key of trumpets in the Baroque was D, which was called *choritònigen*, or *choir pitch*.³ Natural trumpets in D were approximately eight feet long, roughly twice the length of a modern trumpet, making the fundamental harmonic an octave lower. The overall range of the trumpet was typically four octaves, though some players could play higher, and relatively few could actually play the fundamental.⁴ The key of D was the most versatile for both military and art playing. Trumpets in E-flat were less common, but also used throughout Europe. Trumpets in F were standard military instruments in Germany during the Baroque Era, and were common in France, as they were also well suited to playing chamber music.⁵ There were also trumpets in G (five feet), C (eight feet), and Bb (nine feet) that were less common. Players could lower the pitch of the instrument by inserting crooks or raise the pitch by using plugs or dampers.

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³ Pietzsch, 12.
⁵ Pietzsch, 14.
By the late Baroque and early Classical eras, these means allowed the trumpet to play in a variety of keys.\footnote{Fromme, 333.}

Edward Tarr gives a detailed description of the physical appearance of the Baroque trumpet in his book, *The Trumpet*. The instrument consists of two lengths of tubing also called *yards*, and the bends between these sections of tubing are called *bows*. The end of tubing by the mouthpiece was separated from the bell section by a wooden block, which was wound with a woolen cord to strengthen it. The bend by the bell flare was attached to the bell by a small wire or thin strip of leather. The sections of metal were not soldered, as is the process now; rather, they were inserted into one another. The seams were made airtight with rosin or beeswax, and five ferrules strengthened where the individual pieces of the trumpet came together. The trumpet ended with a flared bell that

\footnote{Tarr, Edward H. *The Trumpet*. Portland, Or.: Amadeus Press, 1988. 8.}
was strengthened by a decorative garland, necessary in light of how thin the metal became when it was hammered into shape. There was a ball (also called pommel, knob, or knop), which was decidedly decorative in function. Lastly, there were two loops on each bow where a lanyard (banderole) was strung to hang over the player's shoulder or to attach banners.  

![Diagram of Baroque trumpet parts]

Figure 1.3: The parts of the Baroque trumpet and mouthpiece.

The Baroque trumpet differed from the modern instrument in other ways beyond key and length. First of all, the bore of the cylindrical section of a natural trumpet was on average 1/10" smaller than modern bores. This might not seem like a very big difference, but the impact it had on tone and range was tremendously important. There was a slightly larger proportion of cylindrical to conical tubing, which also greatly changed the instrument's response and tone quality. Another important physical difference was in the bell of the instrument. Baroque trumpet bells differ from modern ones in three ways: the overall bell size was much smaller, the degree of taper was less drastic throughout the bell section, and there was a much less acute angle of final flare.

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8 Ibid., 10.
9 Ibid., 11.
10 Fromme, 333-334.
Johann Ernst Altenburg describes some of these physical properties in regard to their uses in his treatise, *An Essay on the Introduction to Heroic and Musical Trumpeters’ and Kettledrummers’ Art* (1795). He first states the obvious, namely that longer trumpets play lower and shorter ones play higher. He says that a wider bore is more powerful and penetrating (good for field playing), but requires a stronger thrust of air. He discusses the thickness of the metal throughout the trumpet. He says that strong and thick metal is better for field playing, whereas thin metal provides a clear and pleasant tone, making it suitable for high playing, known as *clarino*. He suggests that players choose an instrument with medium metal thickness as it is best for common use. Instrument making was as much of an art in the Baroque Era as trumpet playing was, and it was often a family business that was preserved through an apprentice system. Nuremberg was considered the center for trumpet making at the time, and Altenburg suggests that J.W. Haas was generally the best.\(^1\)

In order to understand how these seemingly small differences can have such a large influence on overall tone production, it is important to understand the acoustical property of impedance at its most basic level. Impedance in a tube occurs when energy is put into one end (vibration from buzzing lips), creating a standing wave. When that energy reaches the other end, a certain amount of it leaves, but more importantly, a certain amount of the energy returns to the source of the vibration. The ratio of the energy lost to energy returned is used to calculate impedance for the tube. Impedance in a tube changes with frequency, so a tube is said to have an impedance spectrum, or a

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variance in impedance corresponding to a continuum of low to high frequencies.\textsuperscript{12}

This occurs in a trumpet since the vibration starts at the mouthpiece and continues to the bell, where some energy is lost and some returns through the trumpet. The size of the bore, conical or cylindrical nature of the tubing, bell size, and bell flare all influence the impedance. When impedance is great, it means a note easily resonates in the tube. Coincidentally, the peaks in the impedance spectrum of the trumpet correspond to the overtone series. The overall magnitude of an impedance peak influences how easily a note responds on an instrument and has a more complex relationship with the overall tone quality of the instrument.\textsuperscript{13}

Figure 1.4: Sample trumpet input impedance spectrum.\textsuperscript{14}

\textsuperscript{14} Result acquired by the author in 2008.
The mouthpiece also plays an important role in the acoustics of the instrument. Depending on its characteristics, the mouthpiece will boost a portion of the instrument's impedance spectrum. The mouthpieces of the instruments of the Baroque were not the same as those used today, and there is some disagreement regarding their form and function. Altenburg says that the mouthpieces used for what was called principale or field playing had a deep, wide cup, which made it easier to play loudly and in the lower partials, but the mouthpiece used for clarino playing had a narrow bore and shallow cup. The rim had great breadth, which covered much of the lips so that the vibration was limited to only a very small space. This made it easier to play high on the trumpet, but limited the ability to play loudly.\textsuperscript{15} Arnold Fromme asserts that the opposite was the case for clarino playing. He studied surviving relics and asserts that the depth and diameter of the cup were larger and more hemispherical. He also says that the rim was flatter and broader, where the inner edge of the rim and throat were unbevelled and sharp.\textsuperscript{16} It is possible that both Altenburg and Fromme are correct, depending upon location and usage. Mouthpiece manufacturing was more difficult during the Baroque Era, and mouthpieces were either cast in a mold or made by assembling as many as seven distinct parts.\textsuperscript{17} Consequently, mouthpieces were far less standardized than they are now, and Altenburg suggests that while there were trends in mouthpieces, no mouthpiece was standard; rather they were suited to an individual player's preference.\textsuperscript{18}

\textsuperscript{15} Pietzsch, 13.
\textsuperscript{16} Fromme, 334.
\textsuperscript{17} Tarr, 50.
\textsuperscript{18} Pietzsch, 13-14.
Figure 1.5: The changes in mouthpiece manufacturing over time.\textsuperscript{19}

\textsuperscript{19} Tarr, 51.
The trumpet did not suddenly appear in the Baroque Era, so it is important to understand its basic historical development up until that time. Trumpets have existed since antiquity in various forms, by many names, and have held a symbolic and iconic role in countless societies. The earliest trumpets were not actually blown, but acted like megaphones, without a mouthpiece or flared bell. Elsewhere in ancient cultures, the trumpet was blown and was used for signaling.\(^1\) The Ancient Egyptians included trumpets in their hieroglyphic writings and pictures, and two trumpets were discovered in Tutankhamun's grave. The trumpet is mentioned in the Bible numerous times; one version of that instrument (chatzotzrah) was played by Israelite priests.\(^2\) In both the Egyptian and Israeli societies, the trumpet was played only by high priests and held special religious significance.\(^3\) In Ancient Greece, the trumpet (salpinx) was used purely

\(^{1}\) Tarr, 19.  
\(^{2}\) Ibid., 20-22.  
\(^{3}\) Altenburg, 4-5.
militaristically, but trumpet playing was regarded highly and constituted an event in the Olympic games.\(^4\)

The ancient Romans had three forms of trumpet. The first was called *tuba*, and was a straight trumpet and used by the infantry. The *buccina* was a trumpet in the shape of a hook or “J” used by the cavalry. There was also a “G” shaped *cornu*, although by modern standards it is considered more of a horn than a trumpet. Aside from their uses in the military, the Romans played trumpets in the arena, at events such as gladiator fights, and used them for religious ceremonies, such as sacrifices.\(^5\) There were also several similar Asiatic forms of telescoping trumpets, which were used for military and religious purposes.\(^6\)

While trumpets were used in many societies, there are several accounts that its tone was not aesthetically pleasing; rather it was used more for its sheer volume and presence than for any musical reason.\(^7\) Since metal working was not very developed in ancient civilizations, early trumpets were basically cast in molds and had very thick walls, giving them a robust sound.\(^8\) Mouthpieces originated as just a slightly altered opening on one end of the trumpet and then gradually evolved into a separate piece designed to support the lips.\(^9\) As the arts flourished in the Middle Ages, new forms of the trumpet were created that became closer to the Baroque natural trumpet. The Crusades played a very important role in the development of the trumpet, for several reasons. First of all, the prolonged series of battles continued to strengthen the trumpet's use in military

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\(^4\) Tarr, 24.
\(^7\) *Ibid.*, 42.
campaigns. Secondly, the Crusades gave the Europeans contact with the Saracen people, who had many bands of trumpeters and kettledrummers accompanying their officers. The idea of maintaining a corps of trumpets and kettledrums for officers and rulers became very important leading into the Baroque Era.  

Altenburg describes early trumpet playing as falling into two categories: blowing and sounding an alarm. Blowing was a constant, unbroken sound that was played continuously throughout battle. This could be done by one or two trumpets, and gave soldiers peace of mind, because they knew that as long as their trumpets were blowing, the battle was going as planned. Sounding an alarm was always undertaken by two trumpeters, and was “a broken and modulated sound caused by the interchanging of various tones and blaring.” This type of playing indicated a joyful, warlike affect, and signaled different things depending upon the society. The trumpet sounded alarms on various occasions, including: on fixed feast days and new moons, at sacrifices, at the establishment or renewal of a covenant with God, at public services (especially the singing of psalms), and when leading the Ark of the Covenant. One particularly notable occasion was the dedication of Solomon's temple, where 120 temple priests played.  

This early military style is a precursor to the Baroque style. Military playing, however, was primarily restricted to the lower partials of the trumpet for two reasons. First, the instruments were not developed enough to enable consistent playing in the upper register. Second, the soldiers were not trained musicians, so it would be difficult for them to discern subtle musical differences. For this reason, it was better to play the

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10 Ibid., 35-37.  
11 Altenburg, 17.  
12 Ibid., 19.
instruments low in their harmonic series, where the intervals were widest, and soldiers
would have the easiest time recognizing the calls.\textsuperscript{13}

To summarize, the earliest trumpet playing was more symbolic than musical. The
tone and function of the trumpet have evolved away from being a loud noise used to
signal or reassure troops. While this type of playing is no longer used, the trumpet’s
earliest associations with the military and with God have remained important throughout
its history. The early military signals were very important to the trumpet’s idiomatic
development; music mimicking these signals can be heard in symphonic music
throughout history, and similar signals are still used in the military as bugle calls.

\textsuperscript{13} Tarr, 77.
CHAPTER III

THE EARLIEST TRUMPET INSTRUCTION

The Surviving Treatises

Some of the earliest records of written trumpet music survive from court trumpeters Magnus Thomsen and Hendrich Lübeck. Thomsen was a German trumpet player who served in a Danish court from 1596 to 1612, and he notated the six most important trumpet signals: entry, saddle up, to horse, watch, march, and to the standard. Lübeck was also a Danish court trumpeter, but more specific information on him is omitted. In his commentary of Bendinelli’s treatise (to be discussed below), Edward Tarr states how the manuscripts from Thomsen and Lübeck were not meant to be instructive treatises. Students at the time were encouraged to keep notebooks of their own where they would collect their repertoire daily, so they could acquire a good collection of short pieces. There is also some information about the early trumpet instruction in the third

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1 Ibid., 76.
volume of Michael Praetorius's *Syntagma Musicum*, and military signals can be found in Marin Marsenne's *Harmonie Universelle*.²

The earliest surviving treatise dedicated to trumpet instruction is Cesare Bendinelli's *The Entire Art of Trumpet Playing* from 1614. Bendinelli understood he was writing this with the intent of instruction, or, as he puts it, a “very easy method for those who wish to learn the profession of trumpet-playing.”³ Bendinelli was from Verona and went to Munich to lead the trumpet ensemble of the “most serene [duke] of Bavaria” from 1580-1617. He donated a trumpet and his method to the Academia Filarmonica in Verona. The treatise is important because it is from the “dark period” of around 1600, which was just before the trumpet was accepted into art music. It also provides some of the earliest examples of pieces in the clarino register, which, thanks to this treatise, can be traced back to 1584. The treatise contains: the range of the trumpet, twenty-seven ricercars, military signals, twenty-seven toccatas, exercises for playing the middle to low registers, two sarisinettas, 332 sonatas (only the *quinta* part), exercises in the clarino, and three sonatas in two parts.⁴

Bendinelli states that in order to play the trumpet, one must be in good health with good teeth and a strong chest. He indicates that the trumpet is held “gracefully” to the mouth with the bell horizontal (not tilted up or down). He describes a way to add elegance to playing by “accenting the trumpet.” This is accomplished by leading the notes of different registers with the chin and avoiding puffing the cheeks. Once a student has learned how to properly lead with the chin and knows all of the notes, he can learn to

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“sing and play by means of the tongue.” Bendinelli suggests that as long as the player can play without worrying about the tongue, it does not matter if his tongue is reversed, direct, double, pointed, or any other variation. Some people are natural stutterers and have difficulty tonguing; Bendinelli suggests that they learn to use a pointed tongue, which is very successful in military signals. Once tonguing is intuitive, a player can “investigate his instrument and pass over to matters of greater importance.”

Bendinelli discusses methods of articulation in detail as they relate to the different types of playing. He says that for notes with dots, one should lead the chin to accentuate the notes. Tarr suggests in his editorial commentary that this correlates to a modern concept of increasing the oral cavity size, or even possibly altering the vowel sound by chin movement such as “waa-waa.” Bendinelli suggests the syllable “dran” when two notes are connected (quasi-lip slur), as the syllable hardly touches the first note and then accentuates the move to the second note. He says this is useful in military signals and toccatas, especially sounds effective in lower trumpet parts when used quickly and precisely, but it is hardly used in the upper register. He further illustrates that the main military signals have syllables placed under them so players know how to tongue, and because it aids in the memorization of the calls. He points out that the ricercars, toccatas, and sonatas do not have syllables under them because they are too long to record, and there is great diversity in how people tongue them. In Tarr's commentary he states that Bendinelli's tonguing seems pretty standard, as it correlates to what is described in many other treatises, including Girolamo Dalla Casa's earlier Cornetto and Diminution Method of 1584. Bendinelli suggests that his military signals

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5 Ibid., 4.
6 Ibid.
7 Ibid., 10.
and toccatas are to be performed well-tongued, briskly, in a singing manner, and with little regard to the beat, so that what is being played can be heard. Most importantly, Bendinelli recognizes that there is great freedom and diversity in many of the works he included in his method, so what he has written is not the rule, but merely a convenient representation of these pieces.\(^8\)

Before Bendinelli’s method was discovered, scholars believed that the earliest surviving trumpet manuscript was Girolamo Fantini’s *Modo Per Imparare a sonare di Tromba* of 1638. Like Bendinelli, Fantini comments on trumpet instruction and offers examples of various types of trumpet music. The great importance of this treatise is that it shows the beginning of the trumpet’s role in art music. The contents include: brief instructions on how to play, military signals, exercises for learning to play, sonatas for trumpet and continuo, and sonatas for two trumpets.\(^9\)

Fantini also stresses the importance of mastery, not only of blowing, but also of using the tongue, and he suggests a pointed tongue. He describes an ornament called the *groppo*, which is a trill that should be articulated with the tongue. Another special type of ornament he discusses is the *trillo*. A very specific distinction should be made between this and the modern trill. While both have historically been designated by the abbreviation “tr,” the trillo was actually a very fast reiteration of the same pitch, and was accomplished with the strength of the chest and articulated by the throat. Fantini suggests that articulation syllables should be approached as vocalists would, and notes held for one, two, or four counts should be sustained in a singing fashion. This was accomplished by starting a note softly, making a crescendo to the middle of the note, then

\(^8\) *Ibid.*, 4, 10.
making a decrescendo to nothing at the release. Fantini also mentions that notes can be played that lie outside of the harmonic series. These function as passing notes in fast passages, but they are so out of tune that they should not be sustained.\textsuperscript{10}

\textbf{Early Trumpet Repertoire}

The repertoire of the trumpet gradually expanded throughout the Renaissance and into the Baroque Era as the trumpet was more readily accepted into art music and developed as a solo instrument. Field pieces were by far the most standardized of the repertoire, and were the first pieces that trumpeters learned. Altenburg describes five field pieces that are staples of the military repertoire: \textit{Bringing Up Saddle (Boute-selle or Portes sellés)}, \textit{To Horse (a Chevel)}, \textit{March (Le Marche)}, \textit{Retreat (La Retraite)}, and \textit{To the Standard (à l'Étendart)}. \textit{Bringing Up Saddle} was played two or three hours before riding and served as a means to encourage the troops. It consisted of three calls, each with three high and low posts. \textit{To Horse (or Mount Up)} signaled that the cavalry must mount their horses and fall in line. It was a call with five posts. The \textit{March} was a signal to draw swords and march off. The signal had four posts, finishing with a “breaking off” figure which meant it was time to sheath the swords. \textit{Retreat} was a calm call played after sunset. Like \textit{Bringing Up Saddle}, it consisted of three calls, each with three high and low posts. \textit{To the Standard (or To the Cavalry Colors)} meant that it was time to line up. The form of this call is the same as both \textit{Retreat} and \textit{Bringing Up Saddle}.\textsuperscript{11}

Altenburg describes several additional types of playing that were used by field trumpeters. One of these military calls was \textit{Alarme}, which was usually played with sharp

\textsuperscript{10} \textit{Ibid.}, 3-4.
\textsuperscript{11} Altenburg, 89-90.
tonguing and signaled to take up weapons and move out. The *Apell Blasen* was a signal summoning the cavalry to retreat, *Ban* was a call to attention when a proclamation, announcement or request was given, and *Charge* was a signal to attack the enemy bravely. Altenburg describes that *fanfares* were used on days of celebration and state occasions. Fanfares had two parts: *intrada* and *tusch* (*touche*). The *intrada* was a standard in the trumpet ensemble repertoire; it was a short piece that was improvised. The *tusch* was a flourish played when noblemen drank a toast. It was a short, free fanfare made up of only arpeggios and scalar runs. The *Guet* (or the *Watch*) was a march played in the clarino register with two trumpets, almost like a bicinium.\(^\text{12}\)

The repertoire in Bendinelli's treatise is also very enlightening. The twenty-seven ricercars were his primary pedagogical material, and are listed in progressive difficulty, beginning with lower notes and gradually ascending. Fantini's fifteen tocattas are similar in function, except he delays the ascent into the upper register even longer than Bendinelli. Bendinelli also provided twenty-seven tocattas to be performed by one trumpet player at ceremonial occasions. These are in four sections and are free in rhythm like military fanfares.\(^\text{13}\) He also notated 332 sonatas, for many of which only the principal part was written down; these are all great illustrations of early trumpet music.\(^\text{14}\)

Both Bendinelli and Fantini provide copious examples of music specifically for trumpet ensemble. At the end of the Middle Ages, trumpets were played in various types of ensembles: trumpets and percussion (for war and ceremonies), trumpets with woodwinds and percussion (for ceremonies), trumpets with woodwinds (ceremonies and

\(^{12}\) Ibid., 90-91.  
\(^{13}\) Bendinelli, 11-12.  
\(^{14}\) Ibid., 13.
dancing), alta ensembles, and trumpets alone. The trumpet ensemble (also with kettledrums) was particularly popular since most courts would employ an entire corps of trumpet and kettledrum players, and having many trumpet players was a sign of status. Players in a trumpet ensemble had very clearly defined roles. The notes that the trumpet was able to play were given names, which roughly correspond to the names for the different parts in the trumpet ensemble. Several people, including Fantini, Praetorius, and Daniel Speer, listed the names of the notes (ranges), and while there is some difference in terminology, their overall usage seems to be consistent. The Fundamental C was difficult to play, and very few actually managed it. The following lists the notes (ranges) and their most common names:

1. C: fladdergrob, flattergrob, sotto basso
2. c: grob, basso, bass
3. g: vulgano, vurgano, faulstimme
4. c': alto e basso, alterbass, striano, mittelstimme
5. e', g': quinta, principal, prinzipal, sonata
6. c" and higher: clarin

Trumpet ensemble, or as Altenburg simply calls them “trumpet pieces,” most commonly consisted of the following figurations: bicinium (two trumpets), tricinium (three trumpets), quaticinium (four trumpets), processional (four, six or eight trumpet parts, possibly doubled), and banquet sonatas (three movement works for two trumpet choirs, each with four parts). Some specific types of pieces included: toccatas,

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15 Tarr, 47.
16 Smithers, 69.
17 Pietzsch, 14.
intradas, sonatas, ricercars, and sarsinettas.\textsuperscript{18} Tarr describes how five part trumpet sonatas (like those in Bendinelli's treatise) were performed. These pieces were largely improvised, constituted the bulk of trumpet ensemble repertoire from the time, and often only the principale part was notated. The principale is the leader, who starts and signals important formal points throughout the piece. The \textit{alto e basso} part imitates the principale “note for note,” only one partial lower in the harmonic series. The \textit{vulgano} plays only the note “g,” and the \textit{basso} only plays the note “c.” The \textit{clarino} part improvises in the fourth octave, and in some other types of pieces there is a second clarino part, which follows the top clarino, usually a third lower.\textsuperscript{19} If there are kettledrums present, they play only G and c, but if they are not present, the part is sometimes played on a trumpet (substituting the low G for the higher octave) a practice called \textit{touquet}.\textsuperscript{20}

The form of the sonata appears to be consistent in surviving manuscripts:

1. \textit{Intrada} All trumpets
2. \textit{Sonata} Begins with prinicpale only, then all
3. \textit{Rotta} Only players on lower parts
4. \textit{Ending} Like \textit{Intrada}, but begun by principale

The \textit{intrada} (which could also be performed independently) was a short prelude that became increasingly rhythmically complex, and was often the sign of being “summoned to the table.” The form of the \textit{sonata} section was rigid, stemming from repeated phrases called \textit{posts}. A post consisted of phrase form AA'AA', and some shorter

\textsuperscript{18} Bendinelli, 12-13.
\textsuperscript{19} Tarr, 70.
sonatas were built on a half-post form AA'. The sonatas were mainly in duple meter (Nachtanz), but some also contained a passage in triple meter (Vortanz). The rotta was a signal that the sonata was coming to an end, and it is similar to the intrada, beginning with the principale player. Bendinelli's First Sonata has the rotta written out, which demonstrates the characteristic rhythmic motive of four sixteenth notes and a quarter note. Rotta were rarely written down, and usually just the word rotta appears after every sonata.21

The trumpet ensemble tradition grew out of military playing, since bands of trumpets and kettledrums were often kept by the military. Their close proximity in the military built a camaraderie, which was later legally codified into official guilds. As the arts flourished in Italy during the Late Renaissance and Baroque Eras, corps of trumpet players and kettledrummers became an important symbol of status and prestige. San Petronio in Bologna and San Marco in Venice were both important centers for the development of brass ensemble music because the large spaces allowed for polychoral music and music with echo effects. Much of Europe followed Italy's lead during the Baroque, and consequently trumpets also became important to other Northern European courts, especially in Germany. Bands of trumpets held an especially high profile during the Thirty Years War (1618-1648) in their military capacity.22

21 Bendinelli, 13, 16.
22 Smithers, 110-111.
CHAPTER IV

THE IMPERIAL TRUMPET GUILD

As trumpet players and kettledrummers came to represent prestige in European courts, they also gained certain rights and privileges. Their art was considered both “knightly” and “noble,” and in order to preserve it, they formed brotherhoods (known as Kameradschaft in Germany). This included both field (military) and court trumpet players and kettledrummers. Individual courts started to establish their own rules and rights, the earliest known instance was when Emperor Sigismund of Augsburg gave his trumpet players privileges in 1426. In 1623, Emperor Ferdinand II granted privileges to all members of the Kameradschaft in the German speaking Holy Roman Empire, creating the Roman Imperial Fellowship. Several mandates were issued in 1661, 1711, and 1736, which reviewed and supported the rights of the Kameradschaft.¹ These privileges forbade trumpet playing by anyone not in the Roman Imperial Fellowship,

¹ Smithers, 111-114.
except for town musicians (Stadtpfeifer) playing on their watchtowers. The privilege was later extended so that Stadtpfeifer could play trumpet in church services. 

Since the members of the brotherhood wanted to keep their art noble and exclusive, they were secretive and little was written down. Johann Ernst Altenburg's treatise, Trumpeters' and Kettledrummers' Art, however, gives extremely valuable insight into the Imperial Trumpet Guild. J.E. Altenburg was a field trumpet player who served in the Seven Years War, and he describes in great detail the rules, privileges, and performance practices of Privileged players of the time. First he describes some general privileges of all trained trumpet players: they were protected by the Elector of Saxony, played at weddings of great sovereigns, and were regarded as officers with very high social rank. They also believed that they were specially protected by the Angel Gabriel. Altenburg describes two divisions of privileged trumpet players: court trumpeters and kettledrummers, and field trumpeters and kettledrummers. He says that all of these trumpet players were considered “trained,” meaning that they had studied as an apprentice according to the rules of the art, and then practiced the art after being declared competent by the Roman Imperial Fellowship.

Court trumpet players were maintained at most courts of the Electors and Princes in the Empire, as well the court of the Roman Emperor in Vienna. The presence of trumpet players created a “great sensation,” especially if a sovereign had one or two choirs of trumpet players. Altenburg explains that if a sovereign had an excellent orchestra and other musicians, but no trumpet players, his household “lacked perfection.”

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2 Ibid., 114-115.
3 Altenburg, 34. They “have the right to wear good ostrich feathers on their hats, as do those of knightly rank.”
4 Ibid., 27.
Court trumpet players had specific duties, and there was a hierarchy among them. One trumpet was the quartermaster, whose duties included:

1. Summoning emissaries to an audience
2. Inviting emissaries, as well as dignitaries to the table
3. Regulating the quarters of the royal household on journeys in advance
4. Supervising the servants in the livery, especially during meals
5. Traveling forth on important matters (usually a horse was kept for this purpose)

Other court trumpeters might be assigned to play in either an orchestra or chamber groups, and received the titles of concert or chamber musician respectively. In some smaller courts, trumpet players also held positions such as a clerk of the kitchen, cellar, hunting, or forestry, but these duties would vary a great deal depending on the nature of the court. Some of the trumpeters would play at the table at noon and evening meals. This included playing in the manner of a field piece with sharp tonguing, and the repertoire might consist of bicinium, tricinium, or quatricinium. This might be one trumpet alone or an ensemble of trumpets and kettledrums, who would also sound a flourish at the drinking of toasts. The Quartermaster was usually exempt from table playing due to the magnitude of his other duties. Chamber and concert players were often also exempt from table playing so as not to “spoil the delicate and subtle embouchure.” Trumpeters would play when people of high rank processed into an assembly and at various solemnities, jousting bouts and tournaments.5

The other type of trumpet player in the Imperial Guild was the field trumpeter. This was one who had served with the cavalry in the time of war and had participated in at least one campaign with expeditions and guard duty. The title of field trumpeter was

5 Ibid., 30.
more prestigious than *court trumpeter*. The highest level of prestige was awarded to a trumpet player who had been dispatched to enemy lines during the war. Only field trumpeters could take on apprentices. While field players had the highest salary and status, they were also responsible for maintaining a horse and its equipment.⁶

As implied above, one of the most daunting tasks of a field trumpet player was to be dispatched to the enemy. Altenburg was thus employed during his service, and he describes the process for other trumpet players who might find themselves in the same position. Sometimes a trumpet player would receive several soldiers as cover when crossing to the enemy line, but not always. A dispatch included either crossing into enemy encampment or entering a besieged fortress. He would act as an ambassador and is protected under international law. When a trumpet player received a dispatch, he put it in a safe place, left immediately, and delivered it only to the enemy colonel. When he rode into the enemy camp, he had the trumpet ready at all times to play a signal if spotted, to prevent attack. When in the enemy camp, the trumpet player made careful observations of the enemy's circumstances and reported back to his commanding officer. If the enemy colonel did not give a return dispatch, the trumpeter would ask for a statement that the dispatch was successfully delivered. As an ambassador, it was most important that the trumpet player conducted himself soberly, moderately, and carefully.⁷

The only way a trumpet player could join the Imperial Privilege was through completing an apprenticeship and successfully meeting the requirements of the guild for release. Trumpet players had to receive a letter for approval to enter apprenticeship, as well as a letter of release. When a trumpet player finished his apprenticeship, his

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playing, manners, and aptitude were judged by members of the guild, who determined if he was ready for release. He had to demonstrate ability to play the field pieces and display some aptitude at clarino playing. “Once he has accomplished this, he is made valiant by a slap on the cheek and given a dagger through which he becomes his own master.”

Since members of the guild were concerned with preserving their noble art, the rules for apprenticeship were strict; Altenburg lists them:

1. One must be of pure, good birth.
2. No military kettledrummer or trumpet player can take an apprentice until seven years after his training, and he must have served in a military campaign.
3. If someone who hasn't served tries to take an apprentice, he must surrender his trumpet under penalty until satisfactory time has passed.
4. If a trumpet player participates in a campaign during his apprenticeship, it doesn't count. It only counts if he is in a campaign after his release.
5. An assumption for release can only happen if three to four trumpet corps members are present.
6. The fee for teaching must be 100 thalers, fifty paid at the beginning, and fifty paid by the end.
7. A master must wait at least two years after releasing an apprentice before taking a new one.
8. If at least one year of training is complete and the master dies, the remaining fifty thalers are due to friends of the master, who are required to supply the remaining instruction.

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9. If the apprentice dies after one year of training, the remaining fifty thalers are due to the master.  

10. “If an apprentice should allow himself to be seduced by dissolute company during his period of training,” his apprenticeship is abandoned and he is not welcome as either a court or field trumpet player, regardless of how well he plays. He must pay the full fee to the master, and if he corrects his ways and chooses to resume study, he must start all over.

11. “Inasmuch as an apprentice also mingles with womenfolk and should [thereby] make one pregnant, whether or not a year has elapsed, not only shall the 100 thalers be lost, but he shall by no means ever again be admitted to the noble, knightly art of trumpet playing.”

12. An apprentice must serve all accomplished court and field trumpet players during his apprenticeship.

13. Trumpet players should not associate with city pipers or horn players, much less teach them field pieces. He shall not play trumpet at “beer bench or other peasants' revels, but rather [reserve his art] for emperors, kings, princes, counts, sovereigns, and all distinguished military officials.”

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CHAPTER V

TOWN MUSICIANS AND THE TRUMPET

While the mandates protecting the privileges of the *Kameradschaft* forbade untrained trumpet playing, it did not entirely prevent trumpet playing by Stadtpfeifer. Tower playing was an acceptable way for town musicians to play the trumpet, as the trumpet was loud enough to signal important messages. This stems from the tradition that medieval European cities were built with walls around them and had a central watchtower. The tower watchman served an important role in keeping out hostile forces and warning of the danger of a fire within the city. While the medieval function of these trumpet players was that of security guard/fireman, their role shifted to providing town music throughout the Renaissance and Baroque Eras. Town musicians also formed brotherhoods and enjoyed some privileges, but not to the extent of the Trumpet Guilds. Stadtpfeifer became very important in European cities and were the professional musicians of the day. Town musicians could play the trumpet as a part of tower music (which was a staple of Stadtpfeifer repertoire), but could not play it anywhere else. There was an extreme case in Hanover where Guild members broke into the home of an
untrained musician playing the trumpet, took his instrument and knocked out his teeth with it. They maintained that this was their right and received minimal punishment for their actions.\textsuperscript{1} Throughout the Sixteenth and Seventeenth Centuries, tower music was primarily ceremonial.\textsuperscript{2} One type of tower music that was common was \textit{abblasen}, or a short trumpet fanfare, most commonly associated with Gottfriede Reiche.\textsuperscript{3} Eventually the Imperial Trumpet Guild relaxed their regulations and Stadtpfeifer were allowed to play trumpet in church services, which accounts for some of the extraordinary trumpet parts included in J.S. Bach's works. After the Thirty Year's War, the arts in Leipzig flourished, making it home to many very skilled Stadtpfeifer who played both strings (\textit{kunstgeiger}) and/or wind instruments (\textit{kunstpfeifer}).\textsuperscript{4}

Stadtpfeifer were trained on numerous instruments, and their training was through an apprentice system, similar to that of the guilds. Gottfriede Reiche was one of the most famous Stadtpfeifer because he became one of J.S. Bach's trumpet players in Leipzig. Reiche's musical training illuminates the life of a Stadtpfeifer, and his career has become the subject of much research related to the trumpet in the Baroque Era. Timothy Collins is one scholar who provides insight into the relationship between town musicians and members of the \textit{Kameradschaft}.

Provisions for entering into Stadtpfeifer apprenticeship were similar to that of the trumpet guilds. One had to be of good birth and legal standing. One also had to pass an exam in order to be released. The instruments they learned included trombone, trumpet, 

\textsuperscript{1} Titcomb, 57-58.  
\textsuperscript{2} Smithers, 116-121.  
\textsuperscript{4} Smithers, 124.
bombard, dulzian, oboe, flute, strings. It was the master teacher's job to help the apprentice cultivate good social and moral character.\(^5\) Once an apprentice passed his test, he had to serve as an assistant to other masters for at least three years in order “to be more perfect.” Reiche served as a journeyman to the Leipzig Stadtpfeifer Johann Christian Gentzmer and was able to quickly establish himself in the city. He became an official Stadtpfeifer in 1706, and was promoted to the senior Stadtpfeifer in Leipzig upon Gentzmer's death in 1719.\(^6\)

\(^5\) Collins, 6-8.
\(^6\) Ibid., 7-10.
The trumpet was gradually accepted into art music during the Baroque Era. An important precursor to the trumpet’s acceptance was the imitation of the trumpet idiom by voices or other instruments, usually in depicting a battle scene or military call. Edward Tarr suggests that one of the first pieces actually incorporating trumpet was “Missa con le trombe a 16” by a Graz court musician named Reimundo Ballestra sometime between 1616 and 1620.\(^1\) When trumpets were first used in art music, the parts were likely improvised in the fashion of trumpet ensemble music. As composers grew more interested in orchestration, they were more likely to actually write out a trumpet part. Don Smithers suggests that J.M. Altenburg\(^2\) was one of the first to depart from using trumpets for improvisation. Heinrich Schütz and Johann Christian Bach wrote early art music for trumpet, using them in battle scenes. Michael Praetorius also included

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1 Tarr, 102.
2 Father of Johann Caspar Altenburg, and grandfather of the previously mentioned Johann Ernst Altenburg.
trumpets in some of his works, and he included a section explaining their function and use in the third volume of *Syntagma Musicum*.³

Any discussion about the trumpet in art music would not be complete without mention of the “Monteverdi/Orfeo controversy.” The toccata from this piece has often been cited as the earliest example of the trumpet in art music, but several scholars assert that it does not really constitute art music, because it was actually composed in the idiom of the trumpet ensemble. Smithers suggests that Monteverdi simply wrote out an elaborate fanfare that would have normally been done in practice.⁴ Tarr similarly asserts that this was Monteverdi’s attempt to mimic the fanfares that would have been played three times before the curtain raised. Caldwell Titcomb cites an earlier account of a performance of Guarini’s *L’Idropica* where the trumpet fanfare played three times before the curtain raised.⁵ Smithers suggests that Monteverdi loved detail so much that he decided to write it out, so in effect the piece is not *in* his opera, but merely *before* it.⁶

The trumpet’s use in art music varied a great deal depending upon location, and some cities became important centers for the development of the trumpet in this capacity. Leipzig was a very important city for the trumpet, even before J.S. Bach. Notable trumpet composers in Leipzig included Johann Pezel, Jacob Lowe, and Johann Kreiger. Several important works were also written by Heinrich Schütz in Dresden.⁷ In Vienna, the trumpet was used in art music in the courts. This included music for court and chamber balls as well as equestrian ballets. Important composers in Austria at the time

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³ Smithers, 133-137.
⁵ Titcomb, 72.
⁶ Tarr, 120-121.
⁷ Smithers, 142-156.
included Orazio Benevoli, Andreas Hofer, and Heinrich Ignatz Franz Biber. In Italy the trumpet was developed as a solo instrument with important works by Maurizio Cazzati, Giovanni Paolo Colonna, Giacomo Antoinio Perti, Giovanni Pellegrino Brandi, Petronio Franceschini, and Giuseppe Torelli. In France, Louis XIV employed many trumpet players who served both the king and members of the royal household. Heroic affect was important in French music, which was easily portrayed by the sounding of trumpets. Trumpets were also used in equestrian ballets, and some notable French composers in this genre include Jean-Baptiste Lully, Jean-Philippe Rameau, Marc-Antoine Charpentier, and Jean-Joseph Mouret. The trumpet was also extremely important in England, but this matter deserves a lengthy discussion, which lies beyond the scope of the current discussion.

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8 Ibid., 171-178.
9 Tarr, 125-127.
10 Ibid., 128-130.
Altenburg devotes the second portion of his treatise to learning to play the trumpet. He specifies that in any art there are two types of mastery that must occur: science (theory) and application (skill). He discusses the general sound of the trumpet and says that the trumpet does not determine the sound, the person does. He says that a player should use the human voice as a model for sound production, and he even suggests that characteristics of a person's voice influence his tone. He states that the lower notes are easier to produce, and the air speed and opening size of the mouth alter the pitch. He describes the three worst notes in terms of pitch: A-sharp (too low to be a B-flat), the note between E and F (too high for F, too low for F-sharp), and the A (too low). He indicates that a skilled embouchure and good ear can help the player to correct these pitch problems. He discusses how important it is for the trumpet to be in tune with the other
instruments, and that it is the most difficult to tune to organ.¹ He also notes that dynamics should be adjusted based on the type of ensemble and based on whether the trumpet is a soloist or accompanist. He asserts that players should understand the affect that they are trying to convey so that they can bring it out in ways such as accenting descending half steps.²

Altenburg describes three types of wooden mutes: one equally narrow at both ends, one shaped like the bell of a shawm, and one shaped like the bell of an oboe, to which several small wooden rings could be added to change the dynamics. The mute was used when armies wanted to break camp silently, at funerals, to keep the tone from "screeching," to tune in many keys, and to help develop an enduring embouchure through daily practice.³ He also describes the mouthpiece, its parts, and the effect each has on the sound. He suggests that trumpet players only use one mouthpiece because switching can "spoil the embouchure." There was a special type of mouthpiece used in Nuremburg that has an extra rim section and helps to support the embouchure. Altenburg discusses the use of tuning bits and crooks to adjust for both key-signature changes and subtle intonation discrepancies. He lists the following keys and how to play them:⁴

1. B-flat Major: play the long (low) B-flat trumpet
2. A Major: play a short G trumpet with a mute
3. G Major: play a short G trumpet (English trumpet)
4. F Major: play an F trumpet (French trumpet)
5. E Major: use a tuning bit to lower the F trumpet

¹ Altenburg, 67-73, 96.
² Ibid., 97-98.
³ Ibid., 85.
⁴ Ibid., 79-84.
6. E-flat Major: Use a crook on the F trumpet or use an E-flat trumpet
7. D Major: Play the D trumpet
8. C Major: Use a whole tone crook on the D trumpet

Altenburg describes several performance practices and explains how to incorporate them into playing. Tonguing consisted of using many syllables, using different tongue strokes to emulate the human voice, and it often involved embellishing rhythms. The general rule for field playing was that the syllable “ton” always fell on the eighth note. Altenburg explains huffing as being one of two things: either breaking or beating. Huffing only occurs at the end of a field or table piece, and never in the principale part. A distinction should be made between primary and passing notes through changes in dynamic. For clarino playing he suggests the following guidelines for articulation:

1. For ascending leaps, arpeggio-like sections and triplets with skips, tongue shortly.
2. For rapid passages and notes following each other stepwise, slur.
3. For certain passages, it is easier to slur some notes and tongue others, depending on the intervals.
4. These rules do not apply when dots, dashes, or slur marks are specifically indicated.\(^5\)

![Figure 7.1: The type of huffing called “breaking.”\(^6\)](image)

\(^5\) Ibid., 92-97.
\(^6\) Ibid., 93.
Altenburg also describes several ornaments that were most common to the trumpet. He states that these are additions or embellishments to the music, and should be used sparingly as indicated by symbols or at the discretion of the player. The

\[\text{Figure 7.2: The type of huffing called “beating.”}^{7}\]

\[\text{Figure 7.3: Articulation guideline #1.}^{8}\]

\[\text{Figure 7.4: Articulation guideline #2.}^{9}\]

\[\text{Figure 7.5: Articulation guideline #3.}^{10}\]

\[7 \text{Ibid.}\]
\[8 \text{Ibid., 97.}\]
\[9 \text{Ibid.}\]
\[10 \text{Ibid.}\]
accent/appoggiatura is applied to rising and falling notes both in progressing leaps and steps. It is played louder than the principal note, is slurred, and its duration depends on the length of the principal note. Terminations receive their value from the preceding note and are always played fast. The trill is a rapid alternation between two adjacent notes. It must be played evenly, must be a half or whole step above the principal note, and must begin on the upper note. There are both long (“common”) trills and half trills (“inverted mordents”). The mordent is a trill to the note below, which can either be long or short. The slide is when three or more notes are in rapid succession, going either up or down, and it is always slurred. A disjunct double appoggiatura is indicated by small notes and played before the principal note. The bebung or schwebung is a continuous increasing and decreasing of the volume of a note, which is sustained according to its value.

![Figure 7.6: The appoggiatura as applied to long note values.](image)

11 Depending on what fits the key signature.
12 Either a whole or half step, also depending on the key signature.
13 Ibid., 108-113.
14 Ibid., 109.
Figure 7.7: The appoggiatura as applied to dotted note values.\textsuperscript{15}

Figure 7.8: Short note values for the appoggiatura.\textsuperscript{16}

Figure 7.9: The Trill.\textsuperscript{17}

\textsuperscript{15} Ibid., 110.
\textsuperscript{16} Ibid., 111.
\textsuperscript{17} Ibid.
Figure 7.10: The inverted mordent.\textsuperscript{18}

Figure 7.11: The mordent.\textsuperscript{19}

Figure 7.12: The slide.\textsuperscript{20}

\textsuperscript{18} Ibid.
\textsuperscript{19} Ibid., 112.
\textsuperscript{20} Ibid.
Altenburg states several requirements for both the teacher and the student. He lists the following for the teacher:

1. He must be a good trumpet player and should also play violin. The violin is “virtually indispensable,” and he should teach it to the student.
2. He must instruct the student thoroughly in music, not just in the field pieces required to pass the exam.
3. He should have patience with the student's weaknesses and try not to take away from the student's desire and enthusiasm.
4. He should teach skills from easiest to most advanced and be sure to explain unknown concepts.

\[21 \text{ Ibid.} \]
\[22 \text{ Ibid., 113.}\]
5. He should advise the student morally and teach him how to conduct himself among others.\textsuperscript{23}

Altenburg also lists the requirements of the pupil:

1. He should have a healthy body, good chest, large mouth, firm teeth, and agile tongue.

2. He should have some knowledge of vocal and instrumental music. Singing lessons are very helpful.

3. He should become accustomed to beating out time with his hand or foot.

4. He should not play immediately after eating or drink anything cold after playing because it may produce an incurable illness.\textsuperscript{24}

Altenburg suggests that the instruction should be divided into the following nine lessons:

1. Show the student how to hold the instrument, explain breathing and embouchure. Make sure the student does not puff his cheeks. Play the first five or six low notes for and with the pupil. Repeat playing the low notes several times a day.

2. Teach tonguing and huffing. Start with single tonguing on low notes, then move to higher notes, then work on huffing in the same way.

3. Teach the field pieces. Begin with the March, then work on the table pieces. Be sure to explain the musical form of all of the pieces.

4. Begin teaching clarino playing. Introduce musical notation for clarino style. Begin with chorales that require hitting both large and small intervals. Have the student write down short pieces in a special book so he will acquire his own

\textsuperscript{23} Ibid., 114.
\textsuperscript{24} Ibid., 115.
collection of them. At this stage field playing is largely abandoned, but should be reviewed on occasion.

5. Continue building the student's range. Work on playing the out of tune partials. Have the student only play the long natural trumpet, not the short trumpet. At this point the student should not be playing any other wind instruments, especially not the French transverse flute.

6. Play clarino pieces with the student. Have the student play the second part, then eventually have him switch to the first part.

7. Be sure to review field playing once a week during the first year, and once every two weeks during the second year. Have the student do clarino playing in the morning and field playing in the afternoon, as this helps the embouchure stay fresh.

8. Play trumpet ensemble music with the student. Have the student play the principale part, then the clarino parts. Work to attain rhythmic security and develop an ability to play with others.

9. Work on trumpet concertos and concert works for two trumpets. The teacher should play along on trumpet or violin to help the student listen and adjust pitch. If possible, have the student play along with a full ensemble.\textsuperscript{25} Altenburg suggests that each lesson may take weeks or even months until the student is ready to move to the next step. The teacher needs to be patient with the student, encourage him, and point out his progress.\textsuperscript{26} While Altenburg's pedagogical outline is a logical progression, some of his requirements for the pupil are questionable.

\textsuperscript{25} \textit{Ibid.}, 116-119. \hfill \textsuperscript{26} \textit{Ibid.}
First, it would be interesting to see how Altenburg checks to see if a student has firm teeth and an agile tongue. There are many diverse players now who have a variety of physical characteristics and are able to adapt to their own style of playing that suits them. Second, it is probably safe to say that no one has ever died from playing the trumpet after eating or from drinking something cold right after playing. The latter is actually quite common among modern brass players. Many modern schools have a selection process before a student chooses an instrument, but often other factors are considered, such as the student's desire to play and the student's access to an instrument. This is different however, because picking a band instrument is a much different commitment than entering into an apprenticeship. Perhaps Altenburg's requirements should be viewed as guidelines for choosing a successful student, but not an absolute rule.
CHAPTER VIII

TRUMPETS IN THE WORKS OF J.S. BACH

The large scale works of Johann Sebastian Bach have become standard in the repertoire of most symphony orchestras, and it is important for modern players to be familiar with these works. While some of Bach's pieces with trumpet were written during other periods, the most significant time was his tenure in Leipzig at St. Thomas. Leipzig had a long tradition of great trumpet music and trumpet players, including significant compositions for trumpet by Bach's predecessors Johann Kuhnau and Johann Schelle. Gottfriede Reiche is one of the most famous trumpet players of the Baroque Era, and Bach wrote many of his trumpet parts for him. Reiche was preceded in Leipzig by Johann Pezel, who played for Kuhnau and Schelle. Pezel also wrote a great deal of trumpet music himself.\(^1\) As mentioned earlier, Reiche was actually trained as a Stadtpfeifer, but was allowed to play trumpet in church. He was held in very high esteem in Leipzig. During times of mourning, trumpet music would not have been played, but

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\(^1\) Tarr, 105.
Reiche was still paid during the mourning of Johann Georg IV (Elector of Saxony) so he would not leave for another town. In 1727, the City Council of Leipzig commissioned a portrait of Reiche by E.G. Haussmann. This portrait has become the subject of many debates, which will be discussed later in further detail.

Figure 8.1: Haussman’s famous painting of Gottfriede Reiche.

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2 Smithers, 126.
3 Tarr, 105.
4 This picture is in the public domain, but was acquired from: Herbert, Trevor, and John Wallace. The
Roughly half of Bach's music for trumpet was for trumpet in C, the other half being for trumpet in D (some exceptions will be discussed later). In large works, Bach often used three trumpets and timpani, with the trumpets functioning as two clarino and a principale. Principale trumpet parts generally stayed within the range of partials three through eight, but Bach wrote higher, at some points even above typical clarino range. His clarino trumpet parts often ascended to the sixteenth or eighteenth partials, and he did not avoid the out of tune partials. Bach also wrote for one trumpet in many of his cantatas, where it typically functions as a solo and/or obbligato instrument. While the trumpet music from his time in Leipzig is most often studied, Bach had also written notable trumpet parts earlier when he was in Weimar and Cöthen. Though Reiche is famous for being “Bach's Trumpeter,” he only played with Bach for eleven years, whereas his successor, Ulrich Heinrich Ruhe played with Bach for sixteen years. Bach wrote many important works during Ruhe's time, including the *Christmas Oratorio*.\(^5\)

Bach's *Second Brandenburg Concerto* always yields a great deal of discussion in the trumpet world. This includes the highest of Bach's trumpet parts, and has recently become common in the repertoire of most symphony orchestras. This means that many trumpet players now have to face this difficult work. A controversy surrounds the performance of the *tromba* part in this *Brandenburg*, spurred by musicologist Thurston Dart who claimed the trumpet part was actually meant to be played an octave lower on horn. David Hickman explains the premises of Dart's argument on his *Baroque Masterclass* recording. Dart asserted that Gottfriede Reiche did not own a trumpet in F, but did own a *waldhorn*. He also points out that in most of Bach's music, the trumpet

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\(^5\) Tarr, 106-110.
parts are either in C or D. None of Bach's other trumpet parts extend as high as the *Second Brandenburg Concerto*, so Bach supposedly mislabeled and mis-scored the *tromba* part.⁶

![Figure 8.2: Typical ranges of trumpet parts throughout the Baroque Era.](image)

Dart produced a recording of the work using a horn, and others have followed suit in performances, but both Hickman and Tarr provide more convincing evidence that refutes Dart's assertions. Hickman claims that Bach actually wrote the *Brandenburg Concertos* while he was working in Cöthen, after traveling to inquire about purchasing a new organ and meeting the Margrave of Brandenburg. Hickman seems to oversimplify the discussion by making it seem like the concertos where quickly written after this visit. Many historians suggest that Bach began composing these works when he was in Weimar, and the inscription in the score is 1721, when he was employed at Cöthen. While the exact compositional history of the *Brandenburg Concertos* is open to speculation, Bach clearly wrote them earlier than what would be required to support Dart's argument.⁸ Smithers points out that Bach's trumpet player in Cöthen was Johann

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⁸ Hickman, Track 11.
Ludwig Schreiber, so Bach probably wrote the part with him in mind.\textsuperscript{9} Bach's lavish presentation of the score and parts of the \textit{Brandenburgs} makes it difficult to believe that he, a master composer, would have both mislabeled and mis-scored one of the solo parts. While the range of the trumpet solo is higher than any of Bach's other pieces, it is only on average a minor third higher, and as evidenced by solo repertoire of the time, trumpet players were quite capable of playing in that register. Though the C and D trumpet were most standard in art music, as used in Bach's music, the F trumpet was still the standard instrument for military playing. Perhaps since Bach was scoring the trumpet as a soloist and these concertos were special, he wanted to treat it in a more soloistic and unique way. Hickman points out that much of the voice leading does not work if the part is played an octave lower. Bach also writes the notes in the register that is correct for the eight-foot F trumpet. He could have written much of the part in a different range if he were writing for the twelve-foot horn, but since he does not, it suggests Bach did, in fact, know what instrument and range he was writing for.\textsuperscript{10}

There are other myths in the trumpet community regarding the performance of this famous \textit{Brandenburg}, one of which suggests that it was performed by Reiche on a \textit{Jägertrompete}. This assertion is invalid for many of the same reasons as Dart's horn theory. The \textit{Brandenburg Concertos} were supposedly not initially performed because the orchestra in Brandenburg was not of a high enough caliber. The works were instead shelved for over a century, until they were rediscovered by musicologists, such as William Schumann, who were leading a festival in 1850 honoring the 100\textsuperscript{th} anniversary of Bach's death. The first performance of the \textit{Second Brandenburg} was not until the early

\textsuperscript{9} Smithers, 126.
\textsuperscript{10} Hickman, Track 11. Tarr, 108.
Twentieth Century. The first American performance was by the Cleveland Orchestra with Louis Davidson playing an H.N. White miniature Liberty B-flat trumpet. This was a half-size instrument, meant to be merely a novelty, which was given to several famous trumpet players of the time. The miniature Liberty trumpets can be distinguished from piccolo trumpets, because their purpose was to visually resemble a larger B-flat trumpet in appearance, whereas the proportions of a piccolo trumpet are purely musical in design.\textsuperscript{11}

The grounds for the myth of Reiche playing the Jägertrompete in the \textit{Second Brandenburg Concerto} stem from the famous Hausmann portrait that depicts Reiche holding this instrument. The portrait has spurred much debate in the trumpet world. Tarr offers several possible reasons why Reiche chose to hold the coiled trumpet in his portrait. It may have simply been his favorite instrument, even if not the one he played all of the time. It may have been the most picturesque (or bizarre looking) instrument, or it may have been the instrument with the best size and shape to fit the portrait. Reiche also may have chosen a coiled instrument that did not expressly appear to be a trumpet in order to avoid any conflicts with the trumpet guilds or Elector of Saxony.\textsuperscript{12} Timothy Collins also discusses the famous portrait of Reiche. He agrees with Tarr that non-guild musicians would often try to evade the Kameradschaft’s monopoly on trumpet playing by using an instrument that does not look like a trumpet. He states that this would be a good reason for Reiche to use a coiled instrument, even though he had a more lenient relationship with the Kameradschaft since he was a church musician. He also supports the idea of Reiche using a coiled instrument because it produced the fullest and softest

\textsuperscript{11} \textit{Ibid.}
\textsuperscript{12} Tarr, 110-111.
tone of all of the forms of natural instruments, which made it well suited to Bach's music. Schelle also wrote a cantata with a clarino piccolo that was described as “a type of coiled trumpet which [is] wound around in a circle six times,” but the lack of a date on the score makes it difficult to ascertain if Reiche would have played the part. Collins also offers an example of a hymnal from Leipzig in 1710 with a copper engraved frontispiece depicting a coiled trumpet as well as natural trumpets.  

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14 Ibid.
Confusion and Issues of Clarity Among Instruments

Perhaps it is a facet of human nature to organize information in a way that it makes sense. From a historical perspective, we seem to want a clear picture of how things were and relate them to a clear picture of how things are now. This creates problems when there is not enough information, or when evidence is subject to interpretation. This definitely applies to the history of the trumpet. There is a desire to clearly and chronologically trace the development of the trumpet both in terms of its physical appearance and its musical idiom. Some of the problems with this include: a difference in standardization of instruments from the Baroque era, differences in terminology, and sheer lack of information.

We have taken a look at the natural trumpet and found that it existed in many keys, each popular in different regions and ensembles. We have also examined other
shapes of trumpets that were disguises to avoid confrontation with the *Kameradschaft*, including the controversial painting of Gottfriede Reiche with a Jägertrompete. Artists of the time, in fact, depicted a variety of trumpet-like instruments. It can be hazardous to use artist depictions as factual representations, for the artist may not have been aiming for organological accuracy. While it would be tragic to overlook valuable information in iconographic relics, we should be cautious when examining artist depictions to determine if the images are accurate or merely aesthetically pleasing.

One of the most confusing parts of the trumpet's history is trying to reconcile the varying terminology. Since the trumpet has been used in a military capacity in multiple civilizations, names for the trumpet exist in many languages. Some of these include: *trumpet* or *clarion* in England, *trompe* or *trompette* in France, *trompa* or *anfil* in Spain, and *tromba* in Germany.\(^1\) This is similar to how various shapes were used, because names were also created to disguise trumpets from the prohibition of the *Kameradschaft*.

Pietzsch suggests that composers and early scholars added to the confusion because they were not entirely sure what all of these instruments were called, and wrote about the instruments using the wrong names.\(^2\) Another confusing factor in terminology is that trumpets were sometimes just referred to by the name of the range of the part. There is no difference between the instrument used by a clarino and principale player (save for the mouthpiece, which was personalized), though a score might list the parts as such. This matter is complicated by the fact that the terms for range also underwent their own evolution, which resulted in great variety. For example, the term *clarino* is assumed to

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2 Pietzsch, 18-20. He says that this is additionally true as the instruments developed various forms of valves.
have evolved from the 15th Century terms *claretto* (Italian), *claretta* (German), and *clarette* (Flemish), which were equivalent to the Fourteenth Century terms *claron* (French) and *clarion* (English). Pietzsch further suggests that the term *clarinet* evolved from these early trumpet terms, because it filled a similar role to the high woodwinds before the clarinet and flute were invented/perfected. This is just a small portion of the variation in names, and the confusion is manifest.

After setting forth the various keys and uses of natural trumpets in his treatise, Altenburg lists several “second class” trumpets. The first is the *inventionstrumpet* or *Italian trumpet*. This instrument had several coils, which made it easy to hold, and was most often used in Italy. The next is the *slide trumpet*, which was used by tower and city musicians for chorales, like a small alto trombone. The slide trumpet will be discussed in further detail below. Another type of instrument he mentions is the *clarinet* or *trompetchen*, which means “small trumpet,” but he does not provide any further description.

The slide trumpet experienced some popularity throughout history because it was another attempt to expand the trumpet beyond the constraints of the harmonic series. This instrument is enigmatic because of its variety of names and the lack of surviving evidence. Early forms of slide trumpets can be traced back to the Fourteenth Century. This instrument was also called a *folded trumpet* and was popular in alta ensembles. The instrument first appeared with a sliding section by the mouthpiece (not “U” shaped like that of the modern trombone). The sliding section was an additional twenty inches of

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3 Baines, 7.
4 Pietzsch, 17.
5 Altenburg, 12-14.
6 Tarr, 52-61.
tubing, and the entire body of the instrument could slide, making it possible to lower pitches three to four half-steps. The extra tubing made the instrument heavy, and it had to be held with both hands, with the bell pointing down at the floor. Arnold Fromme suggests that the jarring slide movements must have been taxing on the embouchure, making clarino technique almost impossible, and ultimately contributing to the instrument's extinction.\(^7\)

In Seventeenth Century Germany, the slide trumpet was called *zugtrompete*, which may have also been referred to as the *claret-stücken*. This suggests a connection to the old term *claretta*, meaning it was played in a clarino style, which was distinct from military playing on natural *feld-trompeten*.\(^8\) Perhaps the best known name for the slide trumpet during the Baroque Era was the Italian term *tromba da tirarsi*. It is confusing because some German composers scored for slide trumpet using the Italian name; Bach wrote for the *tromba da tirarsi* in some of his cantatas.\(^9\) The slide trumpet was one of the first trumpets to gain acceptance in churches, and it was preferred by tower watchmen (called *thurner horn*) because it was nice for playing *abblasen*.\(^10\) There are accounts of the slide trumpet being used like a soprano trombone (sackbut) as the highest voice in a chorale setting, but overall the instrument was not successful in replacing the natural trumpet.\(^11\) There was also an English version of the slide trumpet, called *flatt trumpet*. This instrument was much more efficient and has a rich history, but lies outside the realm of this discussion.\(^12\)

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\(^7\) Fromme, 336.
\(^8\) Baines, 8.
\(^9\) Pietzsch, 18-19.
\(^10\) Tarr, 52-61.
\(^11\) Pietzsch, 18.
\(^12\) Fromme, 336-337.
Because trumpets had slides or coiled shapes, there are many questions about what the differences were between early trumpets, horns, and trombones. Arnold Fromme writes that trombone playing was distinct from trumpet playing and that trombone was well suited to playing with choirs. This was because they were able to play more quietly and with a better legato style. In his *Harmonie Universelle*, Mersenne states: “[the trombone] should be blown by a skillful musician so that it may not imitate the sounds of the trumpet, but rather assimilate itself to the sounds of the human voice.”

While Mersenne suggests a difference in the idiomatic conception of the two instruments,

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13 Bate, 113.
15 Fromme, 339.
the treatises we have already examined also explain that the trumpet should try to imitate the human voice. Perhaps there was some sort of continuum defined by the degree to which trumpets and trombones should imitate the human voice, but without more conclusive evidence or sound recordings to compare, it is hard to clarify these claims.\textsuperscript{16} The horn is usually associated more with a hunting idiom, but Fromme explains that the horn was played as a secondary instrument by trumpet and trombone players well into the Eighteenth Century. He states that clarino trumpet technique was applied directly to high horn parts, and that overall horn technique of this time was the same as trumpet technique.\textsuperscript{17} Timothy Collins also suggests that Gottfriede Reiche may have been responsible for playing many of Bach's horn parts because the technique was so similar and a \textit{Waldhorn} was listed among the possessions at Reiche's estate.\textsuperscript{18}

Another misunderstood instrument from the Baroque Era is the \textit{cornetto}. This instrument was long assumed to have been played by brass players, but it was actually more likely played by double reed players. It is a wooden instrument that was a slightly curved octagonal tube, covered in leather, with finger holes along the body and a small cup shaped mouthpiece. It can be mistaken for a brass instrument because the player must buzz his lips into the mouthpiece, and the instrument also overblows notes that correspond to the overtone series. There were at least eight different sizes and shapes, all using the same technique (like a recorder), but the \textit{soprano cortnetto in A} was the most popular. The soprano instrument had a unique tone quality, which was described as the cross between a clarinet and small trumpet. This sound made it blend with the human

\textsuperscript{16} Although as the instruments develop further, the trombone clearly has a vocal accompanimental role and the trumpet serves a fanfare and structural role. A good example of this is in Mozart's \textit{Requiem}.

\textsuperscript{17} \textit{Ibid.}, 333.

\textsuperscript{18} Collins, 19-20.
voice easily. The instrument also had a wide dynamic range (for its time), which made it suitable for solos with large ensembles. Because the cornetto required intricate finger technique (including cross fingerings and half-holes), it was probably played as a secondary instrument by double reed players. Iconographic evidence suggests it was played out of the side of the mouth, which, coupled with the sharp rimmed mouthpiece, meant it was probably not played by brass players, who could easily ruin their embouchures with such an instrument. This makes the cornetto an interesting instrument, because it was often scored with brass instruments (when the reed players were not on their primary instruments), but the instrument itself does not belong to the brass family. The cornetto was popular with the Stadtpfeifer, and was used by Bach to accompany some of his chorale melodies. A cornetto was never listed among Reiche's possessions, providing further evidence that the instrument was not actually played by brass players. While the cornetto experienced some popularity, there is evidence that it was not always effective. Michael Praetorius preferred violins to cornettos when it came to accompanying singers:

As the instrumentalists, especially those who play on cornetti with their overblowing, and also the singers with their overscreaming, at last get so high that the organist, if he is still accompanying, is obliged to stop altogether, the whole choir having gone up a half, yea a whole, tone, owing to their overblowing and overscreaming.

Figure 9.3: Cornetto

19 Fromme, 340-343.
20 Ibid.
21 Pietzsch, 19.
Using Modern Instruments for Baroque Works

With several centuries of musical and technological innovations behind them, modern trumpeters approach playing from a different perspective than their Baroque predecessors. The refinement in manufacturing of soprano instruments, such as the piccolo trumpet and modern G and F trumpets, make the range demands of baroque pieces more attainable, but musical performances far surpass simple note accuracy. As already mentioned, the sound of a modern instrument differs from that of the original natural instruments. Valve technique was non-existent, so physical skill was comprised solely of manipulating the embouchure and articulation syllables. Trumpet ensemble music was originally improvised; notation was ancillary, at first acting as a means to preserve pieces, and later as a composer's avenue to control trumpet parts. Both Stadtpfeifer and Kameradschaft apprentices trained for an intensive two year period, where they were the sole musical and moral students residing with their master. This is far different from music education in American school systems, colleges, conservatories, and universities, where students receive comparatively little contact with their teachers but over a much longer time.

All of these differences create pedagogical problems of how to approach Baroque works. One issue that must be considered deals with authenticity and how “authentic” a performance will be. Many seek to resolve this issue by choosing a more authentic instrument. Modern natural trumpets are modeled on surviving relics, descriptions, and pictures of their ancestors. While we have no way to know exactly how the instruments sounded, it is generally believed that modern natural trumpets are reconstructed in a way that replicates their original sound. A large difference in many of today's natural
instruments is that they are “vented.” This means that there are usually three or four tone holes strategically placed along nodal points on the body of the instrument that are opened or closed by the player to facilitate pitch and some aspects of technique. While the natural trumpet was traditionally only held with one hand,\(^{22}\) the modern vented instruments must be held with both hands in order to cover the tone holes. The vented natural trumpet is a compromise which resembles the natural trumpet in appearance but is much more accessible to conductors and audiences in terms of sound.\(^{23}\)

Modern audiences have grown accustomed to hearing modern instruments and tuning in performances. Crispian Steele-Perkins is a noted modern natural trumpet player, and has had great success recording on both modern and vented instruments. He discusses some of the hardships of performing on natural instruments with no tone holes in his book, *The Trumpet*. In the 1970’s, Don Smithers was working with Phillips on a series of recordings with natural trumpet, however the project was abandoned because the production was time consuming, inconsistent, and largely considered not economically viable. Since then recordings with vented instruments have achieved a great deal of success because of the pitch adjustments players can make on those instruments.\(^{24}\)

Because some of the notes on natural trumpet lie far outside equal temperament, pitch is a greater responsibility for natural trumpet players, who must have great lip-bending skill. While there are some subtle pitch shading differences that Baroque audiences would have appreciated, there is a running joke among modern players that some people play natural instruments to get away with playing out of tune. One advantage of the natural trumpet is that the timbre difference gives the natural trumpet a more vocal quality and makes it

\(^{22}\)To facilitate horseback riding.
\(^{24}\)*Ibid.*, 24-25.
easier to blend with a small Baroque ensemble, especially in the upper register.

Most natural trumpets are played with a flat-rimmed mouthpiece. These are modeled on surviving mouthpieces and descriptions from early instruments. The flat rim allows the embouchure to stay firm and helps to “slot” the notes of the harmonic series more easily. Modern mouthpieces have a curved rim, which provides some cushion for the lips and allows flexibility for quick changes throughout the register. Experienced brass players can notice small changes in the diameter of the mouthpiece rim. For example, the difference between a Vincent Bach© 1 C and 2 C rim size is only half a millimeter, but switching between these rims often takes a few weeks of adjustment, and range and tone can be noticeably effected by the change. Some players do switch mouthpieces frequently, but generally the effects vary from player to player.

One similarity between Baroque mouthpieces and modern mouthpieces is the way cup depth is altered to accommodate range. Shallower cups are often used by modern jazz lead players, on higher pitched trumpets, and clarino mouthpiece replicas. Orchestral players often use a deeper cup for a fuller tone, but this requires a stronger embouchure to play in the upper register. This is similar to how principale replica mouthpieces are deeper, as they are meant to be played in the lower register. As Altenburg suggested, the mouthpiece is a highly personalized part of the instrument, which is still the case. Mouthpieces come in seemingly endless combinations of rim, cup, throat, and shank shapes and sizes, not to mention added weight and tone enhancers that are available for purchase.

Overall, the difference between standard trumpet mouthpieces and Baroque mouthpieces illustrate just one of the many difficulties in switching between instruments,
and players must approach both of these instruments distinctly and intelligently. In American universities, a typical classical trumpet performance major learns to play cornet in B-flat, trumpets in B-flat, C, E-flat, and D, piccolo trumpet in B-flat and A, and flugelhorn. All of these instruments have at least slight differences in pitch tendencies and sound concept, and it takes practice to develop enough comfort to perform effectively on all of them. The natural trumpet is different from all of these instruments and requires substantially additional practice and listening in order to master the technical and aesthetic differences. With the economical demands for trumpeters to be as versatile as possible, learning all of these instruments becomes a difficult balancing act, and it is no surprise that natural trumpet has not yet become a standard requirement in trumpet curricula in the United States.

The most common performance solution for playing a clarino part is the piccolo trumpet. Piccolo trumpets are available from many manufacturers in several styles and keys. Most players have an instrument with interchangeable leadpipes which allow the instrument to be pitched in either B-flat or A. The A leadpipe lends itself nicely to works written in the key of D. The Second Brandenburg Concerto is typically performed on a B-flat leadpipe. Regardless of the leadpipe, transposition is an essential skill for playing the piccolo trumpet.

While the versatility of the piccolo trumpet instrument is beneficial, there are many compromises that are made. Since the tubing of the piccolo is so short, any minor

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25 Also F and G in specific instances
26 Crispian Steele-Perkins mentions that natural trumpet instruction is much more common in the United Kingdom, where they have a rich tradition of this style of playing. Natural trumpet instruction is becoming more common in the USA perhaps due to availability of recordings and manuals, as well as institutions, such as the International Trumpet Guild, which have brought about a much greater awareness of natural playing.
27 Putting the piccolo trumpet in the key of F, one of the easiest for fingerings.
adjustments to tube lengths create large changes in pitch. On most piccolo trumpets, the leadpipe is the only difference between the B-flat and A “side” of the instrument, so each individual valve slide is compromised between the two keys. Adjustments can be made to the first and third valve slides, however on most instruments the second valve slide does not move at all, creating pitch issues on certain second valve notes. Some instruments have valve slides that can be adjusted while the instrument is played, but since the instrument is so small, these can be awkward, and not all instruments have this feature. The most common addition to the piccolo trumpet is a fourth valve that serves several purposes. First, the extra valve allows the range of the instrument to be extended a perfect fourth lower. Second, it can be used in various combinations to help adjust pitch issues. Lastly, the fourth valve can aid in trills and some passages with tricky finger patterns. Despite the technological advances in piccolo trumpet manufacturing, it is still difficult to play with good pitch. A player must know his instrument's pitch tendencies very well and be ready to make adjustments depending upon the leadpipe and key of the piece he is performing.

Performers such as Adolf Sherbaum and Maurice André popularized the piccolo trumpet in the middle of the Twentieth Century, bringing about a revival of the performance of many Baroque works. André has also been instrumental in performing transcriptions of works for other instruments such as oboe, flute, and violin on the piccolo trumpet. The piccolo has been widely accepted in symphony orchestras, and is used not only in performances of Baroque works, but also pieces such as Igor Stravinsky's Le
Sacre du Printemps and Maurice Ravel's Bolero. There are notable methods for playing the piccolo trumpet, including one by Gerald Webster.\textsuperscript{28}

Uncertainty and Its Implications for Modern Pedagogy

One of the challenges of studying history is that we are often limited by remaining artifacts. The three treatises we have discussed are the only major surviving references that describe natural trumpet playing, and they all predate the Baroque Era, when trumpet playing reached its height. These quite possibly were not the only examples of written instruction on the subject, but for one reason or another, they survived while other possible treatises did not. This matter is further complicated because the guilds specifically wanted to keep their art secret, so their methods are largely unknown. The remaining treatises have relatively little verbal instruction as to how to play (especially Fantini and Bendinelli), and much of Altenburg's text is dedicated to explaining the apprentice system rather than specifically how to play. We don't know much about these three figures historically, except that Fantini was noted for his high notes and lip trills.

While the content of these treatises is extremely historically important, and should for no reason be disregarded, we must also be cautious of how literally we interpret these possibly random treatises by authors with relatively unknown accolades.

Trumpet pedagogy in the Twentieth and Twenty-First Centuries is extremely varied. There are hundreds of method and etude books that players use with varying degrees of regard to the printed text and exercises. As a matter of comparison to the three treatises on baroque trumpet, it is interesting to

imagine if only three random method books from modern pedagogy survived
two hundred years from now. The range of information contained in the books
could be extreme. Some methods contain little textual instruction, some take a
primarily physical approach to playing, some take a musical approach, and some
players ignore the instructions of method books completely and adapt the
exercises to suit their own personalized approach to playing. For example, one
of the most common books in use by trumpet players today is Herbert L.
Clarke's *Technical Exercises for Cornet (or Trumpet).* Based on the text in this
book, a future historian might believe that trumpet players only played repeated
scalar patterns at a pianissimo dynamic, concerned almost solely with how long
they could play in one breath. There is even disagreement among players over
exactly how to approach certain methods.

Perhaps all of this diversity reflects the varied styles required of modern
players. Perhaps it exists as a result of the sheer number of trumpeters,
spreading players out farther along a playing continuum. Perhaps it is the result
of a different musical education model than in the past, or because of the easy
access to technology and communication. While all of these factors probably
contribute to today's highly divergent and personalized pedagogy system, one
really has to wonder how much diversity and individualism existed within the
guilds. The historical evidence we have suggests that all early trumpet guilds

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30 Examples include how to interpret Arban's “TU” syllable, originally meant to be used in the French
language, not English, also controversy over how much “tongue level” and to what degree to alter
articulation syllables throughout the register
31 Though this could possibly also be an argument as to why modern pedagogy should be more
standardized than the secretive and spread-out early trumpet guilds.
apprentices had to learn essentially the same field pieces, but since they were taught by rote and performed from memory (often also with elements of improvisation), it seems like there would be quite a bit of performance variation. While we have a much larger body of works available today, performances of things such as orchestral excerpts could be compared to performances of military calls for an apprentice exit exam. Our excerpts are much more standardized because they are written out with specific markings for dynamic, style, etc., but anyone who has listened to orchestral auditions will agree that despite the notational clarity, there is still a wide degree of variation between interpretations. This indeed suggests that there was also a degree of variation between players in the Baroque. While one can imagine the parallels, it is difficult to compare our modern, notation-based system, with the older, aural tradition.

Music itself has undergone a great deal of notational evolution since the time of the natural trumpet, but pedagogy is still largely rooted in aural tradition. This doesn't mean that there aren't books detailing how a trumpet should be played, but learning to play an instrument far surpasses the abilities of written manuscripts. The most important aspect of learning to play is sound. No book can sufficiently describe even a second of live sound. The time spent with a teacher, listening to them play, asking them questions, and having them give individualized instruction is the foundation of both modern trumpet training and the earlier guild system. This is a tricky subject to examine as both teachers and students have their own respective teaching and learning styles. What happens
in a trumpet lesson goes largely unrecorded, making it difficult to examine historically. There are books that attempt to summarize the teachings of influential pedagogues,\textsuperscript{32} but this is hardly a substitute for an actual lesson. Without being able to peer into the teaching process of early trumpet playing, it is very difficult for us to try to replicate it today. This is not to say that there are no notable natural trumpet pedagogues or suitable method books,\textsuperscript{33} but without having experienced them firsthand, it is difficult to label any modern pedagogical practices as being truly historically authentic.

\textsuperscript{32} Examples: Arnold Jacobs, Vincent Cichowicz, John Haynie, and Rafael Mendez
\textsuperscript{33} Examples: Ed Tarr, John Foster, Niklas Eklund, Crispian Steele-Perkins, Nathan Mayfield
CHAPTER X

CONCLUSIONS

So what does all of this mean? The suppositions listed above are not intended in any way to discredit the research that has already been conducted by many scholars in the field of natural trumpet playing. These questions are raised to suggest that the picture we have of Baroque trumpet playing is not complete, at least not to the extent that leaves us with an absolute standard for authentic performance. This means that there is no one “right” way to perform a piece from this era, since there are still questions that need to be answered. The study of music history is paramount to performers so that they know what stylistic considerations to take into account when preparing a work. It is important for performers to know how their instruments fit into a work historically, but what performers choose to do with that information is their own choice.

While the goal of a performance might not be historical authenticity, one can gain a great deal of understanding through the study of history. In the case of the trumpet, it is
important to understand the differences between original and modern instruments. The natural instruments should not be employed in performances merely for visual effect, but rather for the timbre and other musical qualities they provide. Similarly, a modern instrument should not be chosen purely for ease of playing; hopefully the performer has used discretion to create a balance between old and new trumpet playing styles. It is also important to understand the history of the trumpet’s development and acceptance into art music. The original military idiom is still imitated in many works throughout history. It is critical for performers to consider the original aural tradition and improvisational nature of the trumpet, as this suggests there are no absolute rules for performances.

Similarly, it is important to recognize there was a great deal of confusion between names and forms of various brass instruments. It is valuable to know the relationship between the early trumpet guilds and town musicians who played the trumpet. The noble associations of the trumpet have worked their way into the trumpet’s idiom, and tower music served as an important early genre. It is helpful to understand how the apprentice systems worked, and to realize that this system was very different from our modern educational models. This means that our expectations are different for trumpet students, and that trumpet instruction no longer has to contain a moral dimension.

The contents of the early treatises are insightful to ornamentation and articulation practices of early trumpet music, and the musical examples are still viable works for performance. It is crucial to be familiar with the works of J.S. Bach because most trumpet players will have to perform some of them. It seems logical to question why it is so important to study the works of J.S. Bach exclusively (as is often the case) when there are many solo works from the
Baroque Era that are even more challenging. This is because a player usually has a choice of repertoire when performing a solo, so he or she can choose works that suit his or her abilities, but if an orchestra schedules a work by Bach, the player does not have a choice, meaning he or she should be prepared to play it.

In his book, *Text and Act*, Richard Taruskin discusses the relationship between the disciplines of musicology and performance, as they relate to what has become known as the “authenticity movement.” He studies the means by which performers try to communicate a composer's intentions. Taruskin argues that a musician can only realize a composer's intentions as far as his or her knowledge permits. A performer's knowledge of a composer will be far smaller than the composer's knowledge of himself, in effect making the performer act as a middleman between composer and audience. This matter is further complicated because the act of composing is different from that of performing, so a composer's intentions for composition and performance may be two different things. Furthermore, Taruskin argues that the performer should not be afraid to acknowledge himself in a performance.¹

Historical performance has been accepted as a branch of musicology as well as a field in many conservatories and universities. Usually “historical performance” becomes synonymous with the “authenticity movement,” in which performers hope to recreate the conditions of a piece's original performance by consulting history. Taruskin offers up two cautions. First, he suggests that too

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often historical performance becomes more concerned with “getting it right” than with the music or the performance itself. If the performance of the piece by Bach sets out only to authentically portray the piece as being Baroque, then the live performance will do no more for the audience members than would a quick look at a textbook. Second, Taruskin cautions that the authenticity movement tends to create generalizations. As previously mentioned, people want to be able to clearly categorize things, but in reality, there was probably just as much variation in people and ideas throughout history as there is now. Generalized concentration on issues such as style and ornamentation can become so excessive that the music itself is left behind. Taruskin states that each piece of music is unique, and as a whole, people have no generalized aids for dealing with uniqueness.  

Taruskin's points are illuminating for the study of the Baroque trumpet. While it is certainly interesting to see the similarities and differences between those trumpet players over two hundred years ago and those now, this basic understanding has to somehow translate into modern performances of those works. According to Taruskin, this means that the information should be balanced with modern performing considerations. If a player chooses to play natural trumpet, it should be because he personally wants the difference in timbre, and not in a futile attempt to give the performance a stamp of authenticity. While there are generally accepted stylistic considerations for performances of works from different eras, the performer should not lose sight of the important role he plays as a communicator between composer and

\[\text{Ibid.}\]
audience. In this way he must balance historical knowledge with interpretation of the composer’s intent. The performer might even be thought of as a translator, as he is adapting a work in a way that will be meaningful for a modern audience. This is not to say that a performer must adhere to a strict set of rules, but rather that he should be aware of the generally accepted history of a piece and then use his own judgment to determine how to proceed with the actual performance.
WORKS CITED


